

Editor's Note

This issue of *Folklorica* illustrates the flexibility and fluidity of the vernacular tradition. It features articles that discuss the intersection of popular culture, in the forms of Norshtein's iconic cartoon *Hedgehog in the Fog* and the more recent Mel'nitsa production *Ilya Muromets and Solovei the Robber*, and the folk tradition. Nataliya Bezborodova's article examines the connection between the beloved character of the Hedgehog and Ukrainian protest lore during the Maidan events of 2013-14. Kate Koppy's work also explores the political, in this case in Russia, and the subtext of the retelling of the *bogatyr* Ilya's story in the 2007 animated feature. Two other pieces examine the interrelationship of differing traditions as well, this time with an emphasis on Turkic material. Nadezhda Oinotnikova discusses how biblical stories about Noah's ark and the great flood were adapted into the legend cycles of the Siberian Turkic peoples. El'mira Kayumova provides an overview of data of the folk musical forms collected in 2013 among the Kriashen Tatars in her field report. She details what musical forms persist and how they have adapted to changing circumstances and the influence of popular culture. Finally, Jelena Koreleva and Tatiana Filosofova study how the literary and folk traditions merge in a short story produced by the Latvian Old Believer and folk artist Maria Blokhina.

At a time when we are faced with rising nationalist sentiments across the world, these works elucidate not only the resilience of vernacular practices, but also the importance of the folkloric approach to these question. Our work reveals how folk tradition overcomes cultural barriers between peoples of different cultures by adopting material from "opposing" societies and making it their own. At the same time, the articles in this issue also demonstrate how folklore may support agendas that are divisive and draw those very boundaries between cultural groups and their nations. In this climate, the folklorist and the ethnographer are voices that must be heard loudly and clearly. We grapple with the beautiful and the ugly messages in the material we study on a daily basis. We are able to contextualize the power of belief and tradition in ways that most

would simply write off as the product of faulty logic or a poor education. As editor of *Folklorica*, I am proud that the Slavic, East European and Eurasian Folklore Association continues to provide a space to hear the voices of folklorists from across the world on critical topics so central to our future. I hope we will continue to do so for many years to come.

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